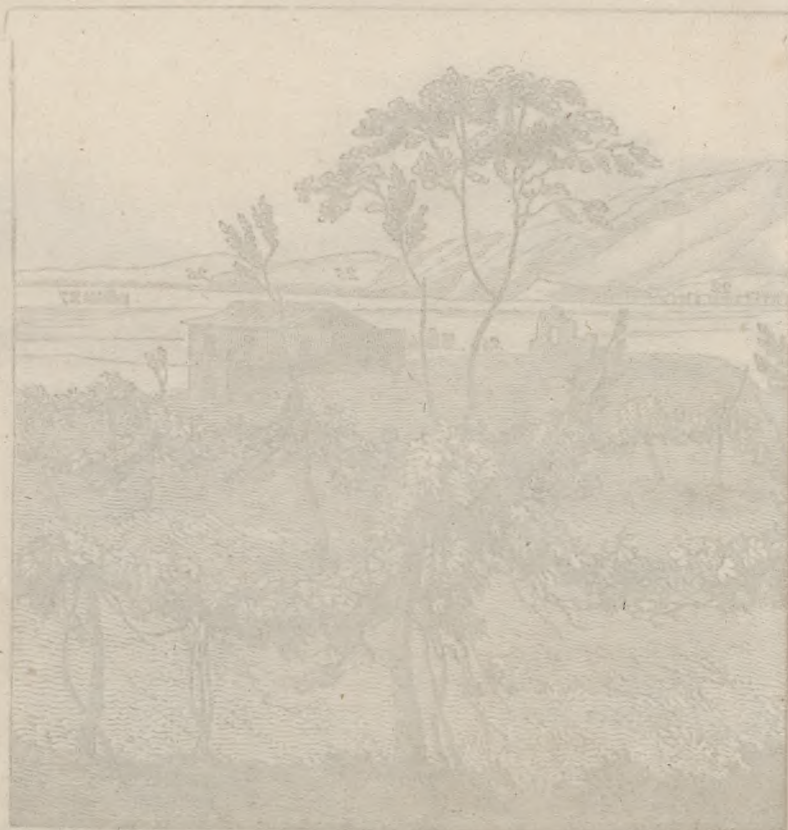


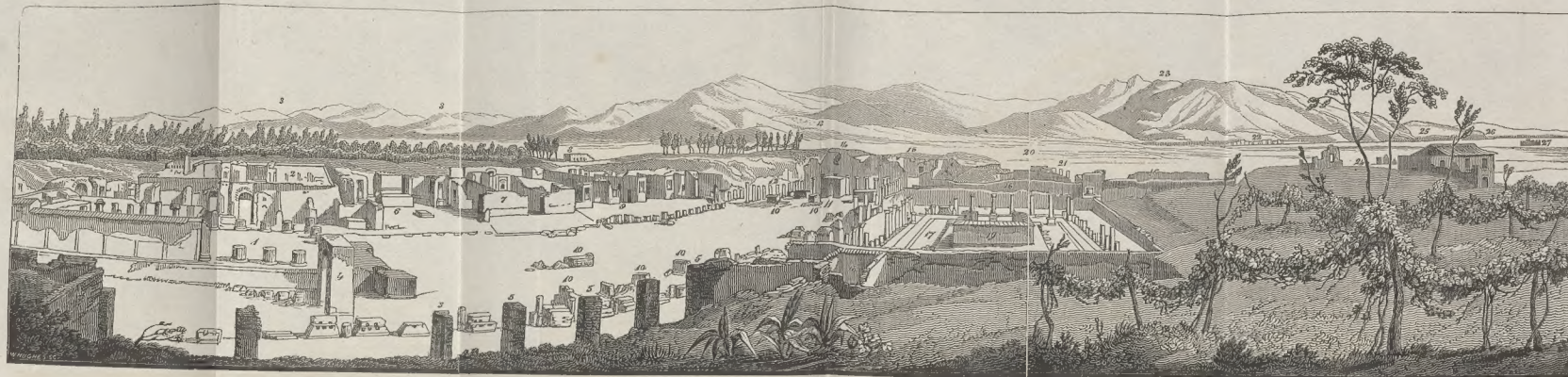
AND.



24. River scene.
25. View
26. Cottage.
27. Hillside, or the Rocks of Hecla.



EXPLANATION of a VIEW of the CITY of POMPEII, exhibiting in the PANORAMA, STRAND.



1. Temple of Jupiter.
2. Pantheon.
3. Appennines.
4. Triumphal Arch.
5. Remains of Public Granaries.

6. Court of Justice.
7. Temple of Mercury.
8. Wall of great Theatre.
9. Portico of Eumachia.

10. Pedestals for Statues in the Forum.
11. Arch called a Janus.
12. Street leading to Queen Caroline's Excavation.

13. Town of Lettere.
- 14 and 15. Treasury, Record Offices, &c.
16. Basilica.
17. Temple of Venus, or Bacchus.
18. Ancient Painting of Bacchus and Silenus.

19. Cells of the Temple.
20. Site of Stabia.
21. General Championet's Excavation.
22. Castell' a Mare.
23. Mount Lactarius.

24. River Sarnus.
25. Vico
26. Sorrento.
27. Rivegliano, or the Rocks of Hercules.



28. Point of Minerva.
29. Island of Capri.
30. Peasants celebrating a Festival.
- A. Pifferari, or Pipers.
31. Island of Ischia.
32. Island of Procida.

33. Road leading to the Street of the Tombs.
34. Torre dell' Annunziata.
35. Point Scassata.
36. Cape Misenum.
37. Mount Selveggi.
38. Heights of Pontipio.

39. Mount Barbaro.
40. Camaldoli near Naples.
41. Camaldoli near Torre del Greco.
42. Bosco Tre Case.
43. Extinct Craters at the Foot of Vesuvius.

44. Behind these Trees is the Street of the Tombs, intercepted by them.
45. Herculean Gate.
46. Ruins of an Inn.
47. Part of the Town-Wall.
48. Street with Ruts of ancient Chariot-wheels.

49. Fountain.
50. Baker's Shop.
51. Kitchen in Pansa's House.
52. Tower on the Town-Wall.
53. House of Pansa.
54. Crater of Vesuvius.

55. Somma and Ottavianus.
56. Bosca Reale.
57. Ancient Shops.
58. Milk Shop.
59. Top of Prisons.
60. Gate of the Forum.

DESCRIPTION OF A VIEW

OF THE
RUINS OF THE CITY

OF

P O M P E I I,

REPRESENTING

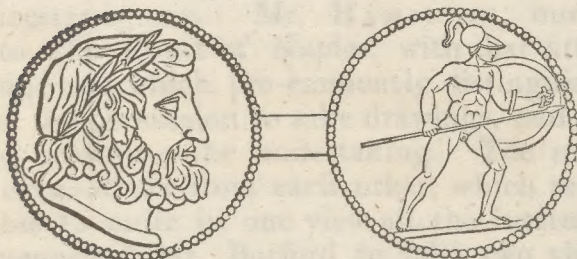
THE FORUM, WITH THE ADJOINING EDIFICES,
AND SURROUNDING COUNTRY,

Now exhibiting in the

PANORAMA, STRAND;

PAINTED FROM DRAWINGS TAKEN ON THE SPOT,

BY MR. BURFORD.



BRONZE MEDAL FOUND AT POMPEII.

1826.

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DESCRIPTION OF A VIEW
OF THE
RUINS OF THE CITY
OF
POMPEII.

The Proprietors are indebted to the friendly assistance of Mr. THOMAS LEVERTON DONALDSON, Architect, Member of the Academies of Rome, Venice, Milan, and Florence, for the following brief History of Pompeii, and the remarks in explanation of the principal objects in the Panorama, which he collected during a residence on the spot in the years 1821 and 1822.

As it is desirable to impress the spectator with such feelings as accompany those who visit the desolate and unpeopled ruins of Pompeii, any circumstance that might tend to destroy those impressions has been carefully avoided: this is the reason why so few figures are introduced in the Panorama.



BRONZE MEDAL FOUND AT POMPEII

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INSCRIPTION IN MOSAIC ON THE PAVEMENT OF THE ENTRANCE VESTIBULE
TO ONE OF THE HOUSES OF POMPEII.*

POMPEII.

THIS subject, so interesting to the classical scholar, the historian, the artist, and to the general traveller, has now for many years occupied the attention of the literary world. Anxious, therefore, to allow the British public an opportunity of participating in the advantages of so important a discovery as the excavation of an entire ancient city, Mr. BURFORD, in November 1822, immediately after the last eruption of Mount Vesuvius, took drawings for two Panoramas, one of which is the present View, and the other is now open to the public, in Leicester-square. Mr. HAMILTON, our Ambassador to the Court of Naples, with that attachment to the fine arts which pre-eminently distinguishes him, procured the permission to take drawings, and every facility to prosecute the undertaking. The remoteness of the excavations from each other, which rendered it impossible to unite in one view all the interesting objects, compelled Mr. Burford to take two views from those points, which offer the details to the spectator on a larger scale, and more immediately command the splendid remains of this ill-fated city.

* It was customary for the Romans to place this word in Mosaic at the entrance of their houses to indicate that those who came were welcome.

As some places have acquired celebrity by their political influence, by their warlike achievements, by their advancement in science, or by their progress in literature and the fine arts; so Pompeii, which can lay no claim to distinction in these points, owes its present reputation to the severest calamity that can befall man: but which, however fatal to the inhabitants, has been advantageous to us, by preserving these invaluable documents of the manners and customs of the ancients.

Pompeii stands at the foot of Vesuvius, which rises with majestic grandeur in the midst of a plain, called by the ancients* Campania. Its walls were once washed by the waves, but the sea has since retired to some distance. Although evidently of Greek origin, nothing certain is known of the earlier history of this city, the foundation of which is attributed to Hercules. The Oscans, Cumæans, Etruscans, and Samnites, seem to have been the successive possessors of these delightful plains, where Nature has lavished under a pure unclouded sky every luxury that can procure enjoyment to man, but which too often, unhappily, enervate his frame and debase his mind. Pompeii, with many other cities, underwent various reverses during the punic and social wars. It was besieged by Sylla, and at length yielded to the power of the dictator. After the time of Augustus it became a colony, when its history merges in the more important annals of the Roman empire.

Placed on an insulated elevation, formed of the lava, and by some thought the summit of a volcano, on the borders of a sea† celebrated for the beauty of its shores, at the entrance of a fertile plain, and watered by a pure stream,‡ Pompeii offered a position, strong in a military point of view, and favourable to commerce: nor was its situation less enchanting from being surrounded by villas, which, like so many gems, adorned the neighbouring declivities of Vesuvius. The Pompeians, in the

* Mela, l. 2: c. 4. Solinus, cap. 8.

+ Mare Tyrrenum.

‡ Fluvius Sarnus.

midst of their tranquil existence in the month of February, A.D. 63,* were surprised by a terrible earthquake and eruption, which caused considerable damage. As soon as the inhabitants had recovered from their consternation, they began to clear away the ruins, and to repair the damage sustained by the edifices; a fact that is evident from the quantity of parts wanting in many of the buildings, even at this time. The taste, however, seems to have become materially corrupt, and purer details are covered by stuccoes, composed in a barbarous style. After an interval of sixteen years, during which several shocks were experienced, on the night of the 23d of August, A.D. 79,† a volume of smoke and ashes issued from the mouth of the crater of Vesuvius, with a tremendous explosion: after rising to a certain height, it extended itself like a lofty pine, and, assuming a variety of colours, fell and covered the surrounding country with desolation and dismay. The inhabitants, terrified by repeated shocks, and breathing an atmosphere no longer fit to support life, sought refuge in flight; but were suffocated by the ashes, oppressed by flames of fire, or overwhelmed by the falling edifices. • Some skeletons, which have been found, shew the futility of the attempt in many instances:—here a master seeks for safety, and is arrested at the threshold of his door by a shower of ashes; he carries in his hands keys, coins, and precious ornaments; and is followed by a slave bearing vessels of silver and bronze;—there we discover the skeletons of a groupe of females, one of whom is adorned with gold trinkets, and the impressions of some of the forms remain traced upon the ashes. At length, after four days of impenetrable darkness, light re-appeared; but sombre, as when an eclipse obscures the brilliancy of the sun's rays.

* Senecæ Quest. Nat. l. 6: c. 1. Tacitus Annal.; l. 15.

† Plinii Epistolæ, lib. 6, ep. 16 and 20; in which the younger Pliny describes the eruption of Vesuvius, and the death of his uncle, the naturalist, which occurred on this occasion.

Herculaneum; which lies about nine miles distant, was destroyed at the same time; but, being imbedded in a compact volcanic matter, it is covered so as to render its excavation a matter of extreme difficulty; and its being situate under two villages and several palaces, precludes the possibility of continuing the researches already begun. The lighter ashes, which cover Pompeii to the depth of about eighteen feet, render this city of easier access; although the accumulation on the roofs of the edifices caused the destruction of the upper parts of the buildings. Some of the ancient inhabitants who had escaped the dreadful calamity, appear to have returned, and excavated in some parts, but were forced to leave their city, immersed in hopeless ruin and devoted to oblivion for many ages.

The decomposition of the volcanic matter, which took place in the course of time, produced a rich soil peculiarly favorable to the cultivation of vines, which, trained up the stems of poplars planted in groves for that purpose, hang in graceful festoons, and produce a beautifully picturesque effect.

After a lapse of fifteen centuries, a countryman, as he was turning up the ground, accidentally found a bronze figure. This discovery excited the attention of the learned, and the government immediately appropriated to itself the right of further researches, which, however, it did not commence till the year 1748, about eighty years after the first discovery.

The excavations were prosecuted with little energy, till the arrival of the French, who cleared away the greater part of that which is now open. The return of the King suspended the works for a time, but they were resumed, though with less activity. This is to be regretted, as the progress of excavation is so slow that the present generation will reap, comparatively, few advantages from the discoveries.

EXPLANATORY REMARKS.

As the description will commence with an enumeration of the Edifices which surround the Forum, it may not perhaps be thought irrelevant to give some slight explanation of the use of the Forums of the ancients. Among the Romans, the Forums were used as market-places, and were surrounded by buildings dependant thereon. These markets were divided into two classes, the "Fora Vernalia," and the "Fora Judiciaria;"—in the former were sold cattle, fruits, vegetables, and similar commodities: in the latter, people assembled for the dispatch of public as well as private business; for the various elections; and for the judiciary proceedings in the halls. Very often, in the smaller cities, one Forum served for all purposes. The form was oblong, and, as in the centre combats of gladiators sometimes took place, they were surrounded by ample porticoes, for the shelter of the people, under which were shops of the goldsmiths and money-brokers. Very often there was, in addition, an upper colonnade and shops, which allowed a numerous concourse of spectators. Various temples were placed in the Forum;—one to Jupiter, as the father of the gods, always occupied the most conspicuous site; and another to Mercury, as the god of traffic, was considered no less necessary. There was also a basilica, which combined the double purposes of our exchange and county halls, with the prisons, courts of

justice, public granaries, treasury, record offices, and various other buildings. The centre was paved with marble or stone slabs, unintersected by any road. As the Forum was the most conspicuous and important place in every city, in it the inhabitants erected statues to those public characters whose virtues or whose power rendered them objects of their admiration or fear.

DESCRIPTION OF SOME OF THE PRINCIPAL OBJECTS.

No. 1. *Temple of Jupiter*.—There are but few instances in which inscriptions or collateral circumstances furnish sufficient authority for prefixing with any degree of certainty the destination of the edifices round the Forum; so that, unless contradicted by stronger indications, the generally received names will be given. In this instance, the authority of Vitruvius, and the discovery of a colossal foot and head, possessing the dignified character of Jove, seem to support the appellation by which it is generally distinguished.

No. 2. This mass of building is the part last excavated, and has been named *the Pantheon*, on account of the subjects represented in the beautiful paintings on the walls, and from there being in the centre of the court a circular temple, with twelve pedestals for statues.

No. 4. This *arch* was covered with marble, some fragments of which still remain.

No. 6. This building seems to have been, if we may judge from the form, *a court of justice*: in the centre is a pedestal, and the large niche in the end, called the "*hemicyclum*," appears suited for the tribunal. The slabs in front indicate the position of the eight columns of the portico.

No. 7. *Temple of Mercury*.—In the centre of the court, in front of the cella or inner temple, is a marble altar with a "*basso-relievo*," representing a sacrifice, hid from the view of the spectator by a wall.

No. 8. *Wall of the Theatre*.—This fragment always remained above ground; and it seems extraordinary that such an indication should not have caused, at an earlier period, an excavation in this part.

No. 9. The following inscription, discovered in this building, has given it the name of the Portico of Eumachia.

EVMACHIA · L · F · SACERD · PVB · NOMINE · SVO · ET · M · NV · MIS · TRI ·
· FRONTONIS · FILI · CHALCIDICVM · CRYPTAM · PORTICVS ·
CONCORDIAE · AVGVSTAE · PIETATI · SVA · PEQVNIA · FECIT ·
EADEMQVE · DEDICAVIT ·

In a niche at the further end was found the statue of Eumachia, erected by the Company of Fullers.

No. 11. This arch, according to the author of the *Pompeiana*, is a *Janus*, which he describes as a species of arch used to protect the statue of some important person from the inclemency of the weather. Nardini, however, (lib. v. cap. vii.) seems to consider the Jani to be mere porches for the accommodation of persons transacting business in the forum, as also temples. The ancient writers do not appear to confirm the opinion of the above-mentioned author.

No. 14 and 15. These buildings seem adapted to the uses of the *Treasury*, *Record Offices*, and *Court of Justice*. One of them, to which there is a gate, is now appropriated to the reception of some of the scattered marble fragments.

No. 16. The *Basilica*, served as an exchange and court of justice. It was open in the centre, of an oblong form, and surrounded in the interior by a colonnade, with a gallery for the convenience of the merchants and brokers. At the end was a raised tribunal for the judge, and before it the pedestal and statue of a deity, whom the witnesses invoked, in attestation of the truth of their evidence.

No. 17. is generally called the *Temple of Venus*, on account of a small marble fragment of a female found among the ruins; but the opinion on the character of the figure is disputed. The author of the *Pompeiana*, with apparently more reason, supposes it the temple of Bacchus, in which he is authorised by the "*fresco*" painting of Bacchus and Silenus, (No. 18,) seen in the foreground. The spacious court was surrounded by a colonnade of rude columns, decorated in a barbarous taste; and the walls underneath were ornamented with numerous fine paintings of various subjects, the figures of which are pigmies instead of men. The cella, or inner temple, (No. 19,) is raised on a lofty sub-basement, and was once surrounded apparently by columns.

No. 20. *Site of Stabia*, which city was overwhelmed at the same time as Herculaneum and Pompeii; on the shore of Stabia, the elder Pliny was suffocated by the fall of ashes.

No. 21. Excavations made by General Championet, in which were found four skeletons of females, denoted by their trinkets, bracelets, and ear-rings, lying among the ashes. There were found also some small coins of gold, silver, and brass; all these objects were taken to Paris.

No. 23. *Mount Lactarius*, was celebrated by Galen for its mild and salubrious air.

No. 27. *Rivegliano*, a rock in the sea, called by the ancients "*Herculis Petra*," or rocks of Hercules.

No. 29. *Capri*, called by the ancients *Capræ*, celebrated as the island to which the Emperor Tiberius retired, after having entrusted the care of the empire to his favorites; and where he gave himself up to the most dissolute and infamous depravities, that could disgrace human nature.

No. 30. *Groups of Peasantry*, celebrating the festival of the patronising saint of the master of the vineyard. (A) Mountaineers, called Pifferari, who play a pipe very similar in form and sound to the bag-pipe of the Highlanders. Just before Christmas they descend from the mountains to Naples and Rome, in order to play before the pictures of the Virgin and Child, which are placed in various parts of every Italian town.

No. 31. *The Island of Ischia*, was called by the Romans, *Aenaria* and *Inarime*. The mountain is the crater of an extinguished volcano: under it the ancients fabled Jupiter to have confined the giant Typhæus. Ischia is now celebrated for its fertility, its wine, and warm baths.

No. 33. This road, which branches off from the high road from Naples to Salerno, leads to one of the entrances to Pompeii, called by the moderns, *the Gate of the Tombs*; and, by the ancients, *the Herculanean Gate*, which is shewn at No. 45.

No. 36. *Cape Misenum* is the northern promontory of the Bay of Puzzoli. It had a capacious harbour, where was generally stationed a Roman fleet. At the time of the celebrated eruption, Pliny commanded the fleet, and sailed thence to afford assistance to the Pompeians, and to observe nearer the eruption of Vesuvius. The Emperor Tiberius died at Misenum.

No. 46. *Ruins of an Inn*, near the Herculanean Gate. In it were found the bones of horses, and rings for tying them to the mangers; large earthen vases for wine in the cellars, and three cars with light wheels, four feet three inches diameter. Chequers were also painted on the side of the door-way, and still remain.

No. 49. *A Fountain*, adorned with a small subject of sculpture, in low relief, representing an eagle bearing off a hare in its beak. The author of the Pompeiana imagines, that, by this allegory, the ancients wished to inspire with terror those who might deface an object of such public utility, indicating that the law would punish those who should destroy the fountain. Behind it is seen the shop of a Thermopolite, or vender of warm drinks. Such shops were frequented as great luxuries by the ancient Roman epicures, who took the drinks medicinally to prolong their appetite. Vitellius thus contrived to sup the whole night. Sweet liquors and stewed meats were also sold here. In front of the fountain is seen the "ancient pavement, which is formed of large polygonal blocks, of the lava of Vesuvius, in which may be distinguished the ruts of the ancient wheels. Few of the streets were more than fifteen feet wide, and some only eight feet. On one or both sides there was a foot-way for passengers, seldom more than two or three feet wide, with stepping-stones from one curb to the other, to allow passengers to cross the street without stepping on the carriage-way. Of the two streets which meet at the fountain, the one to the left (No. 48,) leads to the Herculanean gate; in it is the house of Caius Sallust, in which is a celebrated fresco painting of Actæon. In one of the houses in this street were found a variety of surgical instruments, which are now preserved in the Borbonic Museum at Naples; to which have been transported all the removeable objects excavated at Herculaneum, Stabia, and Pompeii.

No. 50. *Baker's Shop*.—In it are preserved the oven, as also three mills, in which the ancients ground corn:—there was found here a loaf of ready-baked bread.

No. 51. *Kitchen in the House of Pansa*. The stoves still remain very perfect. On the wall is a painting, representing two figures sacrificing on an altar; underneath are two serpents, indicating that the genius of health presided over the culinary operations. On the side is painted a ham, or leg of mutton.

No. 53. *The House of Panza*.—On one of the piers are painted these words—PANSAM · AED · PARATVS · ROG. This custom of the Pompeians of writing similar inscriptions on the walls is not the least curious of those which these ruins alone have brought to light. On the walls of the habitations were painted the names of the proprietors, the numbers of the houses, manifestoes, notices of plays, of gladiatorial games and hunts,—as this, "*The gladiatorial family of N. Festus Ampliatus will repeat the combats on the 16th of the calends of June:—there will be a hunt, and the awning will be put up.*"—We find announcements also of sales, and of houses to let: in one of the last description, a certain Julia Felix offers to let nine hundred shops, with their appertences, for six years.

The House of Panza is a very complete example of a Pompeian mansion, which in general consisted of a succession of two courts, surrounded

by chambers opening into them, two stories high, and at the further end a garden. The habitation being surrounded by a great number of small shops, which were either let out or used by the landlord for the sale of the produce of his estates, occupied a space called "Insula" by the ancients, and was enclosed by streets on each side. The opening of the principal entrance exposes the whole length of the range of building.

No. 54. *The summit of Vesuvius*, consists of three heads. The same number is the crater now in action, occasionally sending forth eruptions, and is separated from the other two (55), called Somma and Ottaianus. The circumference of Vesuvius at the base is about thirty miles.

No. 57 is an example of one of the *shops* appropriated to the sale of eatables; in the counter are sunk large fixed jars, as here shewn, which held the materials to be sold.

No. 58. On the pier of this shop is a basso relievo of *terra cotta*, representing a cow or a goat, seeming to indicate the sale of milk.

No. 59. *Prisons*, in which were found some skeletons of prisoners, with the irons, attached to the wall, by which they were confined.

No. 60. *Entrance to the Forum*, to which is a descent of five or six steps.



A POMPEIAN LAMP.